

HEARTBEAT RHYTHM

WHAT RESEARCH TELLS US:

Steady Beat is the even, underlying constant in music or any sound pattern.

"A child's timing - the ability to feel and express steady beat - is fundamental to a myriad of motor, sports, and musical tasks including motor tasks. Timing is also important for maneuvering through space without bumping into others and objects, for eyes to track across a page, and for brain development. It is positively related to school achievement, self control, and gross motor skills."

- Dr. Susan Snyder, Total Literacy: An Arts Based Guide to Building Early Literacy Skills (2004)

ACTIVITY GOALS AND OUTCOMES

- enhanced focus and concentration
- steady beat
- voice-body-instrument connection
- basic rhythmic skill building

MARY'S VIEWPOINT

In each and every seminar and workshop that I have led, I see participants arrive at the workshop often in a tentative and nervous state; new people, new activities, new territory, even if it is by choice, may tend to feel like a risky venture. This activity is an accessible way to connect people to their own rhythm/pulse, connecting them to the group pulse. It happens in moments, everybody plays a role in the collective creation! It is amazing to see how quickly human beings can find a common group pulse – we long to resonate with one another, it is our quest for community, the desire to belong.

My work over the past three decades has been dedicated to providing an environment where students can discover, explore and express their own musical personalities with others. Each drum circle and music improvisation session begins with the invitation to tap into one's own natural rhythm, the heartbeat. This activity requires students to become silent and still, tune into their bodies and become aware of the underlying constant in their lives, their pulse. Once students discover their own pulse, it is tapped silently in the air and the group now becomes aware of the many other unique *heartbeat* representations in the room. As the group transforms their pulse into sound by tapping the pulse on their legs, a most fascinating thing occurs: people begin to listen to one another with intent and the entire group experiences *entrainment*, the synchronization of organisms to an external rhythm. It is usually produced by other organisms with whom they interact socially. Fireflies flashing in unison, mosquito wings clapping together and humans foot tapping, drumming and chanting collectively are examples of entrainment.

This seemingly simple experience can provide the group with an immediate sense of belonging and safety, both essential in creating an educational environment that is designed for optimal learning.

MATERIALS: body, voice

ACTIVITY OUTLINE

- **FIND YOUR OWN HEARTBEAT**

The leader invites participants to tune into their own heartbeat, (model a few locations where this can be done, including one hand over the heart or under the upper back of the jaw bone).

- **TAP YOUR HEARTBEAT IN AIR**

Participants may keep eyes closed and tap pulse silently with one hand in the air while feeling the pulse with the other hand.

- **BECOMING AWARE OF OTHERS**

Participants open eyes and notice the heartbeat representations around them, all uniquely different.

- **BRINGING HEARTBEAT TO SOUND ON BODY**

Facilitator invites group to bring both hands down to legs and add a sound to the heartbeat pulse (listening to the entire group while doing this).

- **FIND A COMMON *COMMUNITY* HEARTBEAT**

As participants listen to the entire group they work together to arrive at a community pulse they can all share.

- **STEP TO THE *COMMUNITY* HEARTBEAT**

Move the group *heartbeat* to the feet, stepping in an easy and balanced step.

BEST PRACTICE FACILITATION TIPS



- **EMPOWER THE COMMUNITY TO CO-CREATE TOGETHER**

As you *facilitate* and guide the group, remember that your goal is to empower your participants to listen to and trust their own creative impulses and to work together in the creative process.

Hello Hello Song

Our gift! Link to a downloadable mp3 of the song:
<https://drive.google.com/file/d/1eQXp7Kfooe17gBvo1IUINAbOmZlcC11U/view?usp=sharing>

Population: Pre-school, Primary grades, All ages

Benefits:

- Listening skills
- Language experience
- Movement, left/right brain activities
- Connecting music to daily life

Materials: Body, Voice

Setting the Space: Circle

Step by Step:

I wrote this song years ago while working in inner city early childhood centers. It is great for children to experience the many ways that people around the world greet one another. This song is one of my favorite opening rituals.

- The leader sings the song and the students echo each phrase.
- Invite the children to explore as many possible vocal variations.
- Sing the various greetings in a high, low, funny or opera voice.

LYRICS:

<i>Hello Hello</i>	<i>Buenos dias</i>	<i>Bon jour</i>	<i>Guten tag</i>
<i>Hello Hello</i>	<i>Konichiwa</i>	<i>Selema pagee</i>	<i>Ciao ciao</i>

*Around the world each and every day
We greet each other, smile and say... .."*

CHANT THE FOLLOWING:

Hello Hello...that is English

Bonjour...that is French

Hello Hello...that is English

Selama pagee...Indonesian

Buenos dias..,that is Spanish

Guten tag...that is German

Konichiwa...that's Japanese

Ciao ciao...that's Italian

BODY PERCUSSION:

- Begin this song by sitting "*crisscross applesauce*" on the floor and tapping both hands on your legs. Leader crosses arms and taps opposite legs and asks the children, "*What letter does this look like.*" Children answer, "*The letter 'X.'*" The new pattern becomes *LEGS X LEGS X*.
- Invite children to come up with ideas and patterns of their own. The body makes a most delightful drum. Always "say what you play". This is not only a powerful rhythmic tool but also a great way for young children discover new places to drum on their bodies.
- While students are tracking this simple body percussion pattern, Leader sings the *Hello Hello* song and students echo each phrase in the song.
- In the middle of the song, Leader invites students to explore other places on their body that can be tapped like a drum (head, shoulders, belly, heart, legs, floor, shoes, etc.).
- When the song is sung the second time, the body percussion pattern changes to: "*Legs X Clap it Up*"
- Invite students to add to this pattern:
"*What shall we add?*" "*Head?*" "*How many times*"
It is a good idea to suggest four times or less. Any more than that, and the patterns gets complex.
It is fun to see how fast students can say and play the patterns, and how slowly they can say and play them as well.

-continued-

Lesson extension: To celebrate the diversity of your classroom community you can invite students to add their cultural greetings to this song. The song can then become a reflection of your unique classroom.

Hello Hello Song

Composer – Mary Knysh

Hel - lo, hel - lo. Hel - lo, hel - lo. Bue - nos di - as, bue - nos di - as.

Bon - jour, bon - jour. Gu - ten Tag, gu - ten Tag. Hel -

lo, hel - lo, hel - lo, hel - lo. Ko - ni - chi - wa, ko - ni - chi - wa.

Se - la - ma - pa - gee, se - la - ma - pa - gee. Ciao, ciao, ciao, ciao. A -

round the world, a - round the world, eve - ry - day, eve - ry - day. We

greet each o - ther, smile and say, we greet each o - ther, smile and say.

Hello hello	 Oh see Yoh <i>Indianisch</i>	 Jam bo <i>Suaheli</i>	 Namaste <i>Indisch</i>
Hello hello	 Doh bree den <i>Ukrainisch</i>	 Shalom <i>Hebräisch</i>	 Aloha <i>Hawaiianisch</i>
Hello hello	 Kah lee Meh rah <i>Griechisch</i>	 Pie vah <i>Finnisch</i>	 Mer ha ba <i>Türkisch</i>
Hello hello	 Sa wa Dee ka <i>Thai</i>	 Bon Dia <i>Portugiesisch</i>	 Boo nuh Zee wa <i>Rumänisch</i>